

# BOSTON POPS

Boston Pops Esplanade Orchestra

Keith Lockhart Conductor



AMERICA'S  
ORCHESTRA

The Boston Pops on the Esplanade  
July 2000

## The Boston Pops

In 1881, Henry Lee Higginson, the founder of the Boston Symphony Orchestra, wrote of his wish to present in Boston "concerts of a lighter kind of music." The first Boston Pops concert, on July 11, 1885, represented the fulfillment of his dream. Called the "Promenade Concerts" until 1900, they combined light classical music, tunes from the musical theater, and an occasional novelty number. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; John Williams led the Boston Pops Orchestra on tours of Japan in June 1990 and June 1993. The Boston Pops Esplanade Orchestra has made many tours of United States summer festivals and in November 1987 visited Japan with Mr. Williams. Keith Lockhart has led eleven national tours with the BPEO and in June 1997 made his first overseas tour as Boston Pops Conductor, leading the BPEO on tour to Japan and Korea.

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the eighteenth conductor of the Boston Pops and the first who was American-born. One of Fiedler's great dreams was to establish a series of free outdoor orchestral concerts for the people of Boston. In 1929, this dream became a reality when he organized the first Esplanade Concerts, which took place on the banks of the Charles River. Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization.



*Fiedler on the Esplanade*

Following the death of Arthur Fiedler in 1979, the Boston Foundation and the Boston Symphony Orchestra created the Arthur Fiedler Esplanade Concerts Fund in honor of Mr. Fiedler and his founding in 1929 of the free concerts tradition. Contributions to the fund came from hundreds of donors whose gifts were matched on a one-to-one basis by the foundation until the fund reached its goal of \$1 million. The income from this permanent fund, held in trust by the Boston Foundation, is used exclusively to help defray the costs of these concerts, and each year the Boston Symphony Orchestra designates one of the Esplanade Concerts "The Arthur Fiedler Concert." The Metropolitan District Commission, which so generously provides the Hatch Shell, meets a portion of the security, clean-up, and amplification expenses; however, there still remains a substantial deficit that requires funding on an annual basis. Audience members who wish to help the Boston Symphony Orchestra meet these costs and to keep a unique community tradition alive should send their contributions (tax-deductible as provided by law) to the Boston Pops Fund, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.



## Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Marking his fifth anniversary as Pops Conductor this season, Mr. Lockhart has conducted more than 300 concerts; made thirty-three television shows; made his Carnegie Hall debut with the Boston Pops Orchestra (with a return engagement in April 2000); and led eleven national tours and his first overseas tour with the Boston Pops Esplanade

Orchestra. In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album exclusive recording contract with RCA Victor (see box below). Their most recent release, *Encore!*, is a compilation album featuring tracks from the previous five recordings. This spring they recorded a new album of Latin music.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. In 1998 Mr. Lockhart became Music Director of the Utah Symphony in Salt Lake City. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. Other notable engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera, the Cincinnati Chamber

Orchestra's New York debut at Town Hall, and his Houston Symphony debut this season. In addition to his ongoing work with the Utah Symphony, other upcoming engagements include a re-engagement with the Vancouver Symphony as part of Festival Vancouver this summer and a return to the Colorado Symphony next season. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory and Northeastern University.

### Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

*American Visions*

*The Celtic Album* [nominated for a Grammy, 1999]

with Eileen Ivers, violin, and  
Cherish the Ladies

*Holiday Pops*

*Runnin' Wild: The Boston Pops*

*Play Glenn Miller*

with John Pizzarelli and the  
King's Singers

*A Splash of Pops*

*Encore!*



## Tanglewood Festival Chorus John Oliver, conductor

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for

tour performances in Hong Kong and Japan. In February 1998,

singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood. The chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings and may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra—*Joy to the World*, on Sony Classical, and *We Wish You a Merry Christmas*, on Philips—and the RCA Victor albums *Holiday Pops* and *A Splash of Pops* with Keith Lockhart and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams' *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and conducted

### Bring Home Some Pops Magic!

Visit the Symphony Shop locations on the Esplanade for a great selection of Boston Pops merchandise, including compact discs, tapes, and T-shirts.



The Symphony Shop is a fundraising project of the Boston Symphony Association of Volunteers. All proceeds benefit the Boston Symphony Orchestra and Boston Pops.

For further information and mail orders, call us at (617) 638-9383.

the orchestra most recently in July 1998. In May 1999, Mr. Oliver prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony in Japan.

## Tanglewood Festival Chorus, John Oliver, conductor

### Sopranos

Katherine Barrett  
Joan E. Bissell  
Sarah S. Brannen  
Betsy Caruso  
Danielle Champoux  
Carol Cujec  
Ann M. Dwelley  
Maura Finn  
Isabel Gray  
Laura Kohout  
Livia Racz  
Joan P. Sherman  
Angela M. Vieira  
Jonelle B. Wilson

### Mezzo-sopranos

Anne Begg  
Maisy Bennett  
Janet L. Buecker  
Abbe Dalton Clark  
Sue Conte  
Diane Drosté  
Barbara C. Eckhaus  
Tracey Fulgan

### Irene Gilbride

Navaz Karanja  
Gale Livingston  
Fumiko Ohara  
Mimi Rohlffing  
Rachel Shetler  
Ada Park Snider  
Jennifer Walker  
Marguerite Weidknecht  
Mitzi Wolfe Zohar

### Tenors

John C. Barr  
Richard A. Bissell  
Jeff Boice  
Stephen Chrzan  
Dominador F. Coloyan  
Tom Dinger  
Joel Evans  
J. Stephen Groff  
Michael Healan  
Stanley Hudson  
James R. Kauffman  
David Lin  
Ronald Lloyd

### Sean Love

John Vincent MacInnis  
Ronald J. Martin  
Lenny Ng  
John R. Papirio  
Don P. Sturdy

### Basses

Stephen Bloom  
Bryan M. Cadel  
Jeff Foley  
Matt Giamporcaro  
Mark Gianino  
Alexander R. Goldberg  
Jay Gregory  
Marc J. Kaufman  
William Koffel  
David K. Lones  
Stephen H. Owades  
Cornell L. Stinson  
Christopher Storer  
Bradley Turner  
Carl T. Wrubel

Felicia A. Burrey, Chorus Manager

Frank Corliss, Rehearsal Pianist



## Arturo Sandoval

The arrival of celebrated trumpet player Arturo Sandoval has been joyfully applauded throughout the jazz and classical music communities. Granted political asylum in July 1990, Mr. Sandoval, his wife and teenage son made their new home in Miami, Florida. A protégé of the legendary Dizzy Gillespie, Arturo Sandoval was born in Artemisa, on the outskirts of Havana, Cuba, in 1949, just two years after Gillespie became the first musician to bring Latin influences into American jazz.

Sandoval began studying classical trumpet at the age of twelve, but soon caught the excitement of the jazz world. He has since evolved into one of the world's most acknowledged guardians of jazz trumpet and flugelhorn, as well as a renowned classical artist. Mr. Sandoval was a founding member of the Grammy-Award winning group Irakere, whose explosive mixture of jazz, classical, rock, and traditional Cuban

music caused a sensation throughout the entertainment world. In 1981 he left Irakere to form his own band, which garnered enthusiastic praise from critics and audiences in Europe and Latin America. Voted Cuba's Best Instrumentalist from 1982 to 1984, Arturo Sandoval has had twelve Grammy nominations and has been awarded three. Before founding Irakere, Sandoval performed with the Cuban Orchestra of Modern Music. He was presented as a guest artist with the BBC Symphony in London and the Leningrad Symphony in Russia. Since his defection, Sandoval has increased his classical performances world-wide, including engagements with such orchestras as the National Symphony (Washington D.C.), L.A. Philharmonic, and Pittsburgh Symphony. As a professor, Sandoval has lectured internationally and has performed at the Conservatoire de Paris and the Tchaikovsky Conservatory in the Soviet Union. Currently a full professor at Florida International University, he maintains one of the most extensive educational programs in the industry with approximately fifty performances and lectures per year at universities and college; he also works with the NARAS educational program and has three scholarships bearing his name. In 1991 Editions Birn Publishing in Switzerland released *Brass Concepts*, a method book with original exercises by Sandoval, and in 1995 Hal Leonard Publishing released three more books with recorded CDs. Arturo Sandoval was a featured artist in the acclaimed Dizzy Gillespie United Nation Orchestra, as well as the 1992 Grammy-winning album, *Live at Royal Festival Hall*. He has performed with Billy Cobham, Woody Herman, Woody Shaw, Herbie Hancock, Michel Legrand, Bill Conti, Stan Getz, Celine Dion at the Oscars, and at the Superbowl with Tony Bennett and Patti LaBelle. In 1993, he joined John Williams and the Boston Pops Orchestra in a performance taped for PBS's *Evening at Pops*. His playing can also be heard on Dave Grusin's soundtrack for *Havana*, in *The Mambo Kings* soundtrack with his Grammy nominated composition "Mambo Caliente," and in the soundtrack of *The Perez Family*; he was commissioned by the Kennedy Center to compose the music for the ballet *Pepito's Story*. His diverse style and versatility can be heard on albums by the GRP All Star Big Band, Gloria Estefan, Johnny Mathis, Frank Sinatra, and Paul Anka, among others. Since his arrival in this country, Arturo Sandoval has recorded eight albums as a soloist. The HBO film *The Arturo Sandoval Story*, starring Andy Garcia in the title role, is scheduled to air in November.

## Avery Brooks

Born in Evansville and raised in Gary, Indiana, Avery Brooks is probably best-known for his television roles as Captain Benjamin Sisko on *Star Trek: Deep Space Nine* and Hawk on *Spenser: For Hire*. Mr. Brooks was the first African-American to earn a Master of Fine Arts (MFA) in acting and directing from the Mason Gross School of the Arts at Rutgers University in New Jersey. Since 1976 he has been on the faculty there, as Associate Professor of Theatre Arts. He has served as Artistic Director of the National Black Arts Festival in Atlanta, Georgia, and in 1994 was inducted into the College of Fellows of the American Theater. He has been awarded honorary doctorates from Oberlin College, Buffalo State University, Indiana University, and Toogaloo College. Mr. Brooks's stage credits include the title role in Shakespeare's *Othello*, *A Midsummer Night's Dream* (Theseus and Oberon), the title role in Anthony Davis's opera *The Life And Times of Malcolm X*, Ntozake Shange's *Spell #7* and *A Photograph: A Study in Cruelty*, the title role in Phillip Hayes Dean's *Paul Robeson* (a one-man show he has performed for fifteen years, including engagements both on- and off-Broadway) and *Are You Now or Have You Ever Been?* (also as Paul Robeson), August

Wilson's *Fences* (Troy Maxson), Richard Wesley's *The Talented Tenth* and *The Offering* (Martin), and Derek Walcott's *Pantomime*. In addition, he directed Ntozake Shange's *Boogie Woogie Landscapes* and *For Colored Girls Who Have Considered Suicide When The Rainbow Is Enuf*. Mr. Brooks served as narrator for the mini-series *Walking With Dinosaurs* and for the IMAX film *Elephants of Africa*. Recent feature films include *The Big Hit* and *American History X*; he can also be seen in the soon-to-be-released film *Fifteen Minutes* with Robert DeNiro. On television, his voice has been heard in *Africans in America*, *Frontline: The Two Nations of Black America*, *Heart of Africa*, and as King Maximus in HBO's *Happily Ever After: Tales for Every Child—The Golden Goose*. In 1987 he was nominated for a Cable Ace Award for his portrayal of Tom in Showtime's production of *Uncle Tom's Cabin*.



## Linda Eder

Linda Eder grew up in Brainerd, Minnesota, and remembers being overwhelmed in equal part by classical and popular music and even more by the singers themselves. Her early influences include the American opera singer Eileen Farrell and the songs of Judy Garland, "Over the Rainbow" in particular. In high school, when she first encountered Barbra Streisand, Ms. Eder's musical style went through an abrupt transition, to what has been described as "Broadway and

popular style singing with classical influences." After high school she performed on the nightclub circuit until her first big break came on TV's *Star Search*, where she launched an unparalleled twelve-week winning streak. While in Hollywood for the show, she was introduced to her future husband, composer Frank Wildhorn, who at the time was in the early planning stages of *Jekyll & Hyde*. In 1990 *Jekyll & Hyde* premiered at Houston's Alley Theatre, with Linda Eder in the role of Lucy, the doomed nightclub singer who falls under the attention of both Dr. Jekyll and Edward Hyde. It was the start of a journey that took seven years of rewrites, a 35-city national tour and two concept albums—*Jekyll & Hyde: Romantic Highlights* (RCA, 1990) and *The Complete Work: Jekyll & Hyde—The Gothic Musical Thriller* (Atlantic, 1994), issued prior to the show's arrival on Broadway, where it is in its third year. The one constant in the show's long trip to Broadway was Ms. Eder's presence. Her delivery of the show's major ballads, "Someone Like You," "In His Eyes," and "A New Life," earned rave reviews. She has recorded three well-received solo albums—*Linda Eder* (RCA), *And So Much More* (Angel), and *It's Time* (Atlantic)—and can also be heard on the original Broadway cast album for *Jekyll & Hyde* and the original concept albums for Wildhorn's other stage musicals, *The Scarlet Pimpernel* and *The Civil War*. Her newest album, *It's No Secret Anymore* (Atlantic), was recorded in June 1999 while Ms. Eder was seven months pregnant with baby Jake Ryan. Several of the songs on the album offer a preview of the forthcoming Broadway musical, *Havana*, which her husband is creating for her. The album, which features "contemporary standards," reached number two on the amazon.com sales charts. On February 2, 2000, Linda Eder made her Carnegie Hall solo debut, a sold-out performance that garnered six standing ovations and rave reviews. This week she makes her Boston Pops debut.

Artist biographies continue on page 10

# PATRIOTIC SING-ALONG



## AMERICA

My country 'tis of thee, sweet land  
of liberty, Of thee I sing.  
Land where my fathers died!  
    Land of the Pilgrim's pride!  
From ev'ry mountain side,  
    Let freedom ring!

## AMERICA THE BEAUTIFUL

O beautiful for spacious skies,  
For amber waves of grain.  
For purple mountain majesties, above  
the fruited plain.  
America! America! God shed his grace  
on thee,  
And crown thy good with brotherhood  
From sea to shining sea.

## YANKEE DOODLE

Oh! Yankee Doodle came to town  
a-ridin' on a pony  
He stuck a feather in his hat and called  
it macaroni.  
Yankee Doodle keep it up, Yankee  
Doodle dandy.  
Mind the music and the step and with  
the girls be handy.

## I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle dandy, a Yankee  
Doodle do or die.  
A real live nephew of my Uncle Sam,  
Born on the Fourth of July.  
I've got a Yankee Doodle sweetheart,  
she's my Yankee Doodle joy.  
Yankee Doodle came to town,  
a-ridin' on a pony,  
I am a Yankee Doodle boy.

## THIS LAND IS YOUR LAND

This land is your land, this land is my  
land  
From California to the New York island,  
From the redwood forest to the Gulf  
    Stream waters;  
This land was made for you and me.  
*Words and music by Woody Guthrie  
TRO ©1956-1958-1970 Ludlow Music, Inc.,  
New York  
Used by permission.*

## YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high  
flying flag.  
And forever in peace may you wave;  
You're the emblem of the land I love,  
    The home of the free and the brave.  
Ev'ry heart beats true, Under red, white,  
and blue,  
Where there's never a boast or brag;  
But should old acquaintance be forgot,  
    Keep your eye on the grand old flag.

## GOD BLESS AMERICA

*by Irving Berlin*

God bless America, land that I love.  
Stand beside her and guide her  
Through the night with the light from  
above.  
From the mountains, to the prairies,  
To the oceans, white with foam,  
God bless America, my home sweet  
home.  
God bless America, my home sweet  
home.

Copyright ©1938, 1939 by Irving Berlin.  
Copyright assigned to Gene Tunney, A.L. Berman,  
and Ralph J. Bunche as trustees, God Bless  
America Fund. All rights reserved.

—arranged by Richard Hayman

**THE BOSTON POPS ESPLANADE ORCHESTRA**  
**KEITH LOCKHART, Conductor**  
**JOHN WILLIAMS, Laureate Conductor**

Monday evening, July 3, 2000, at 8



**THE ESPLANADE**

KEITH LOCKHART conducting  
with THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor

Festival Overture on the American National Air,  
“The Star-Spangled Banner”

Buck

This Is My Country

Jacobs/Raye-Bass

Theme from *The Patriot*

Williams

Presenting

**ARTURO SANDOVAL**

with Charles McNeill, sax; Robert Rodriguez, piano; Dennis Marks, bass;  
Ernesto Simpson, drums; and Samuel Torres, percussion

Selections to be announced from the stage

Lincoln Portrait

Copland

AVERY BROOKS, narrator

**INTERMISSION**

Yankee Doodle

arr. Gould

Presenting

**LINDA EDER**

with Jeremy Roberts, music director/piano; Peter Calo, guitar;  
David Finck, bass; and Clint DeGanon, drums

Vienna

Wildhorn/Benson-Roberts/Scharnberg

Man of La Mancha, from *Man of La Mancha*

Leigh/Darion-Roberts

with MR. SANDOVAL

Someone Like You, from *Jekyll & Hyde*

Wildhorn/Bricusse-Scharnberg

Patriotic Sing-Along

arr. Hayman

America—America the Beautiful—Yankee Doodle—  
I'm a Yankee Doodle Dandy—This Land Is Your Land—  
You're a Grand Old Flag—God Bless America

Presenting

**DON MCLEAN**

American Pie

McLean-Migliore

Vincent

McLean-Migliore

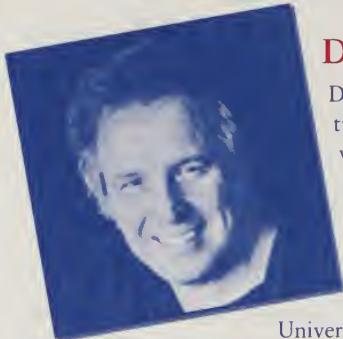
---

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.



## Don McLean

Don McLean's music has earned twelve gold singles, twenty-five gold albums, and ten platinum albums worldwide. Born in New Rochelle, New York, in 1945, Don McLean grew up with such widening musical inspirations as Buddy Holly, The Weavers, and Frank Sinatra, and at age twelve, he trained with an opera singer. As a teenager, and after the death of his father, he began playing concerts, later attending Villanova University (where he was part of the folk scene that included

friend Jim Croce) and then graduating from Iona College. In 1968, having been named "Hudson River Troubadour" by the New York State Council on the Arts, Mr. McLean presented concerts along the length of the river for six weeks. His debut album, *Tapestry*, was recorded in 1969, but not released until 1970. In mid-1971 he released *American Pie*, the title track of which first aired on the radio to mark the closing of the Fillmore East. An eight-and-a-half minute epic inspired by the tragic death of Buddy Holly, "American Pie" became a sensation, spending seventeen weeks on the charts, four at #1. The album also went to #1 and Don McLean was nominated for four Grammy awards. Amazingly, the follow-up single, "Vincent," a tribute to Vincent Van Gogh, became a bigger international hit than "American Pie." It is still played daily at Amsterdam's Van Gogh Museum. In 1972 he released *Don McLean* (which included the single "Dreidel") and then took a break by playing small acoustic club gigs with mandolinist Frank Wakefield, which led to *Playin' Favorites* (1973), an album of originals in folk, country, and bluegrass styles. The 1973 Grammy awards featured an ironic twist as Roberta Flack's hit "Killing Me Softly with His Song" (written about Don McLean after one of its writers saw him perform) won the "Record of the Year" Grammy, beating out Perry Como's version of "And I Love You So," a McLean composition that has charted four times. *Homeless Brother* followed in 1974, then in 1976 came *Solo*, a double-record live album. *Prime Time* was released in 1977, and *Chain Lightning* (which included his smash cover of Roy Orbison's "Crying") the following year. *The Very Best of Don McLean* (1980) earned gold and platinum status in the United Kingdom, Australia, and New Zealand, while "Castles in the Air" (originally on *Tapestry*) climbed into the US top 40. He followed this with *Believers* (1981), the live two-record set *Dominion* (1982), *Don McLean, Greatest Hits Then and Now* (1987), the country album *Love Tracks* (1988), *For the Memories, Vol. 1 and Vol 2* (1989), *Headroom* (1991), *Don McLean Christmas* (also 1991), the compilation album *Classics* (1992), *Favorites and Rarities* (1992), *Killing Us Softly* (released in Australia in 1994), *The River of Love* (1995), and *Christmas Dreams* (1997).

**THE BOSTON POPS ESPLANADE ORCHESTRA**

**KEITH LOCKHART, Conductor**

**JOHN WILLIAMS, Laureate Conductor**

Tuesday evening, July 4, 2000, at 8



**POPS**

**THE ESPLANADE**

**KEITH LOCKHART conducting**

with THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor

Festival Overture on the American National Air,  
“The Star-Spangled Banner”

Buck

This Is My Country

Jacobs/Raye-Bass

Theme from *The Patriot*

Williams

Presenting

**ARTURO SANDOVAL**

with Charles McNeill, sax; Robert Rodriguez, piano; Dennis Marks, bass;  
Ernesto Simpson, drums; and Samuel Torres, percussion

Selections to be announced from the stage

Lincoln Portrait

Copland

AVERY BROOKS, narrator

**INTERMISSION**

Yankee Doodle

arr. Gould

Presenting

**LINDA EDER**

with Jeremy Roberts, music director/piano; Peter Calo, guitar;  
David Finck, bass; and Clint DeGanon, drums

Vienna

Wildhorn/Benson-Roberts/Scharnberg

Man of La Mancha, from *Man of La Mancha*

Leigh/Darion-Roberts

with MR. SANDOVAL

Someone Like You, from *Jekyll & Hyde*

Wildhorn/Bricusse-Scharnberg

Patriotic Sing-Along

arr. Hayman

America—America the Beautiful—Yankee Doodle—

I'm a Yankee Doodle Dandy—This Land Is Your Land—

You're a Grand Old Flag—God Bless America

Presenting

**DON MCLEAN**

American Pie

McLean-Migliore

Vincent

McLean-Migliore

1812 Overture

Tchaikovsky

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.



## Gospel Music

At its most basic level, gospel music is sacred music, a unique phenomenon of Americana which had its earliest iterations toward the end of the nineteenth century. It is folk music, which suggests that it and its secular counterparts are greatly influenced by each other. Just as much of today's gospel music sounds like R&B and Hip-Hop, so did most of the early gospel music sound like the Blues.

The music called gospel (meaning "good news") derives its name from its close connection with the biblical gospels of the New Testament, where we find many references to God's goodness and mercy. We are encouraged to believe and appreciate the sacrifice of Jesus Christ and thereby the remission of sins, a common theme of gospel music.

There are no "style" restrictions on gospel music; only the thematic content remains constant. The use of much repetition is a carryover from the time when many post-Reconstruction blacks were unable to read. The repetition of the words allowed those who could not read to participate in worship.

The development of gospel music can be traced back to the eighteenth century, when hymns were lined and repeated in a call and response fashion; Negro spirituals and work songs also came on the scene. Because the enslaved Africans attended their masters' worship services, the seventeenth-century influences on Negro spirituals and work songs were traditional hymns the enslaved Africans heard in worship. The worship music (hymns) of the white masters became the backdrop for the music the enslaved Africans would eventually use at their own worship meetings. At this time it was also illegal for more than a handful of blacks to congregate without supervision. This restriction did not keep them from secretly holding "campground" meetings, typically held at a distance from the main house to assure discretion and avoid possible punishment. It was during such meetings that "newer" renditions of traditional hymns were developed.

In the tradition of the black church, call and response in singing and in speaking has been and continues to be a foundation on which the gospel is delivered. Through this participatory delivery system, beliefs are reinforced. There is an expectation that when there is agreement with either the spoken word or song because of either its content or its context that verbal affirmation will be given. Those who are witnessing, speaking, or singing are encouraged by the responses and those who are about to experience issues are empowered to be victorious.

Gospel music can stir many different emotions. No longer bound to the walls of the American church, gospel music captures the creative and spiritual imaginations of increasing numbers of international audiences. For gospel singers and listeners, making a joyful noise unto the Lord is what the music is about and it invites the participation of all to come together, honor the past, look forward to the future, and through song, renew our faith.

—Dennis Slaughter

**THE BOSTON POPS ESPLANADE ORCHESTRA**

**KEITH LOCKHART, Conductor**

**JOHN WILLIAMS, Laureate Conductor**

Thursday evening, July 6, 2000, at 8



**THE ESPLANADE**

CHARLES FLOYD conducting

**GOSPEL NIGHT**

with THE BOSTON POPS GOSPEL CHOIR

War March of the Priests, from *Athalia*

Mendelssohn

Ave Maria

Bach/Gounod

A Mighty Fortress Is Our God

Luther-Cailliet

Festive Overture

Still

**INTERMISSION**

I'm So Thankful

W. Hawkins-Floyd

AYEESHA LANE, soprano; NICOLE ROBITAILLE, alto

Gospel Medley

arr. Floyd

You Deserve Glory—We Magnify Your Name—  
Glory to Glory to Glory

IDA KAMRARA, soprano; JAMES CONNOR and  
BENNETT MONTGOMERY, tenors

Cry On

Timmons-Floyd

RENESE KING, alto; JEROME KYLES, tenor

Quintet: Lennie DeSouza, soprano; Carolina Chacin, alto;

Jonas A. Shepard and Joseph C. Rucker, Jr., tenors;  
Tom Robitaille, bass

Take It to the Lord in Prayer

trad.-Floyd

SHARON MOLDEN, alto

Rhythm Section: David Buda, electric bass; David C. Cowan, drums;  
Jerome Kyles, piano; Dennis Montgomery, organ

Special thanks to Dennis L. Slaughter, Norris V. Welch,  
Doris M. Richardson, Karen A. Tobin, and Evelyn McDonald.

*This program is supported in part by a grant from the Boston Cultural Council,  
a municipal agency supported by the Massachusetts Cultural Council, a state agency.*

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue  
Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the  
Chiles Foundation of Portland, Oregon.



## Charles Floyd

Conductor, pianist, and composer Charles Floyd began studying piano at age four, gave his first solo recital at age nine, and by age twenty had been heard in solo recital, chamber music, and concerto performances throughout the United States and Spain. As a conductor, Mr. Floyd has been heard in pops concerts with more than 500 orchestras since 1991, including the San Francisco Symphony, the Atlanta, Pittsburgh, Miami, Spokane, Denver, Charlotte, and Detroit

symphony orchestras, the Hollywood Bowl Orchestra, Miami's New World Symphony, and the Los Angeles, Buffalo, Rochester, and Tulsa philharmonic orchestras. Since 1993 he has been a regular guest conductor of Boston Pops concerts, including his seventh "Gospel Night at Pops" concert last month. In 1996, Mr. Floyd made his debut as piano soloist, performing Gershwin's *Rhapsody in Blue* both at Symphony Hall and on the Esplanade. His 1997-98 season included performances of "A Gospel Christmas" with the Atlanta and Baltimore symphony orchestras, and the nationally televised PBS holiday special "A Cathedral Christmas" (filmed at the National Cathedral in Washington, D.C.) with mezzo-soprano Denyce Graves and the Houston Symphony. The current season has included debut performances with the Oregon Symphony and Akron Symphony. Mr. Floyd's eleven-year partnership with Natalie Cole included such projects as the multiple Grammy Award-winning tribute to Nat King Cole entitled *Unforgettable, With Love* and the Emmy Award-winning PBS Great Performances concert video of the same title. Charles Floyd's compositions include chamber music, art songs, gospel music, and operas. His "Four Spirituals" for soprano and orchestra was premiered at Symphony Hall with the Boston Pops Esplanade Orchestra in 1995 and his new work *Hosanna* (Oratorio for Gospel Chorus and Orchestra) received its world premiere performance with the composer conducting at this year's Gospel Night at Symphony Hall.

## Boston Pops Gospel Choir Charles Floyd, conductor

The Boston Pops Gospel Choir, made up of volunteers from church choirs and other choruses in the greater Boston area, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the Cultural Diversity Committee and an Overseer of the Boston Symphony Orchestra. That first performance was led by guest conductor Isaiah Jackson, and Alvin Parris III prepared the choir. The following year Charles Floyd, perhaps best known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. This season Mr. Floyd returned to lead "Gospel Night" for the seventh consecutive year. In 1996 the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert featuring inspirational music, a performance taped for the PBS series *Evening at Pops*.

# Boston Pops Gospel Choir, Charles Floyd, conductor

## Sopranos

\*Shelia Adams  
Tanya W. Barlow  
\*Teresa Barnwell  
\*Marie M. Bellegarde  
\*Dr. Mary E. Bennett  
Diane P. Burke  
Marilyn Hill Burrell  
\*Betsy Clifford  
Sharon Cowell  
\*Dee Crawford  
\*Gail Crissinger  
Gayl Crump-Swaby  
\*Joan Daluz  
\*Lennie DeSouza  
\*Christina DeVaughn  
\*Lori J. Dow  
Beth Gagnon  
Gisele Ganz  
Barbara Garlington-  
Carrier  
\*Gabrielle Goodman  
\*Melissa Gray  
\*Barbara Piper Green  
Nell Harkness  
Patricia S. Hite  
\*Pauline A. Hogan  
•Sandra E. Hoyt  
\*Ida Kamrara  
\*Ayesha Lane  
Laura Lapointe  
Marva Martin  
\*Jodi Mikalachki  
Ann Moritz  
Daisy Owens  
\*Mary Ann P. Prince  
\*Phyllis Rawlins  
°Cora W. Reid  
\*Doris M. Richardson  
Barbara L. Roach  
\*Sharon Sealy  
Venecia Elise Siders  
Elnora Stubbs  
Ann M. Tedesco  
\*Terri Traverso  
\*Christine A. Williams  
•Fredena J. Williams  
Avis Womack  
\*Denise Xavier-Superville

## Altos

\*Martha Rice Akagi  
Donna M. Bayne  
Samara Z. Bercovitch  
Donna Boisen  
\*Deborah L. Brewington  
\*Monica Bullet  
Carole Bundy  
Adrienne E. Campbell  
Carolina Chacin  
\*Anna Christal  
\*Jean L. Davis  
Katherine Ellen Day  
\*Cris Deacon  
\*Joyce Durst-Wedgeworth  
Valerie Edwards  
Ruth Hammell  
Karen Haywood  
Linda Hickey  
Marcia Jackson  
Theresa A. Jackson  
Julie Jette  
Renese King  
Evelyn Lee-Jones  
Hannah Loomis  
\*Joanne Lowry  
Nancy L. McBride  
Berthia McCroey  
\*Donna Lee McDaniel  
•Sharon L. Molden  
\*Ruth E. Nelson  
Charlotte Powell  
Paula Reilly  
•Nicole Robitaille  
Mildred E. Rock  
Leslie Ann Roldan  
Lynette Ruley  
Edultrud Stacy  
Sally Tetzlaff  
\*Marcita Thompson-Meade  
Karen A. Tobin  
Beth C. Tortolani  
\*Rozita L. Waltower  
Phil Waters  
Karen Welling  
\*H. Tracy Williams  
Laverne Yancey

## Tenors

\*Yolanda L. Allison  
Ronald Austin  
Juanita Bellfield-White  
Sean Boisen  
\*Jeanette Boone-Smith  
James Connor  
Carl W. Corey  
Evester Edd  
LaDarrell James Hagans  
Leo Harrington  
James Lee Harris  
Steven Hawkesworth  
\*Bill Hobbib  
\*David A. Jackson  
Rosalind Johnson  
Herbert S. Jones  
\*Robert S. Key, Jr.  
Nina Kruschwitz  
\*Patricia Lynch-Wilcox  
Evelyn McDonald  
Percaline McDougald  
Bennett Montgomery  
Gwendolyn Nichols  
\*Joseph C. Rucker, Jr.  
Jonas A. Shepard  
Thornton Shepherd  
Frances L. Snyder  
Denna M. Thomas  
•Josephine G. Walker  
Norris V. Welch  
Claudia Wellington  
°C. Janie Wilkerson  
Steve Wilkins

## Baritones/Basses

•Philip N. Clinton, Jr.  
\*Austin de Besche  
J. Neal Gray  
\*Derrick A. Johnson  
Stephen Leo  
Ethan Mallove  
\*Tom Robitaille  
Dennis L. Slaughter  
Jeffrey H. Thomas  
\*Bradley Turner  
Sandy Walker  
Jeffrey L. Zagaria

Dennis L. Slaughter, Artistic Director  
Norris V. Welch, Manager

\*Singer in Parts II and III  
•Section Leader  
°Prayer/Worship Leader

A selection of singers from this roster will perform on July 6.

THE BOSTON POPS ESPLANADE ORCHESTRA  
KEITH LOCKHART, Conductor  
JOHN WILLIAMS, Laureate Conductor

Friday evening, July 7, 2000, at 8



THE ESPLANADE

THE ARTHUR FIEDLER CONCERT

HARRY ELLIS DICKSON and JAMES ORENT conducting

HARRY ELLIS DICKSON conducting

Overture to *The Barber of Seville* Rossini

Suite from *The Water Music* Handel  
Allegro—Air—Allegro deciso

Clair de lune Debussy-Mouton/Piston

Triumphal March, from *Aïda* Verdi

INTERMISSION

JAMES ORENT conducting

*Roman Carnival* Overture Berlioz

The Moldau Smetana

From Symphony No. 5 in E minor, Opus 64 Tchaikovsky  
Finale: Andante maestoso—Allegro vivace—  
Moderato assai e molto maestoso—  
Presto—Molto meno mosso

---

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue  
Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the  
Chiles Foundation of Portland, Oregon.

**THE BOSTON POPS ESPLANADE ORCHESTRA**

**KEITH LOCKHART, Conductor**

**JOHN WILLIAMS, Laureate Conductor**

Saturday evening, July 8, 2000, at 8



**THE ESPLANADE**

**KEITH LOCKHART conducting**

Buckaroo Holiday, from *Rodeo*

Copland

Appalachian Spring

Copland

**INTERMISSION**

Bal Masque

Beach

Performed in honor of Mrs. H.H.A. Beach (Amy Cheney Beach), 1867-1944,  
whose name has been added to the Hatch Shell facade.

Suite from *The Firebird* (1919 version)

Stravinsky

Introduction—The Firebird and its dance—

Variation of the Firebird—

The Princesses' Round Khorovod—

Infernal dance of King Kashchei—

Lullaby—Finale

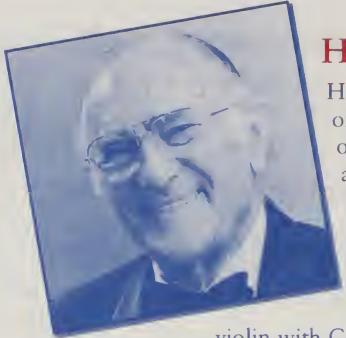
**SPECIAL THANKS.** An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's Music of Paul Simon medley arranged by Don Sebesky, a Michael Starobin arrangement of the "Guys and Dolls" overture (in honor of the 50th anniversary of the Frank Loesser musical), and a new arrangement by Bill Brohn of Jacob Gade's "Jalousie," the work that garnered Arthur Fiedler and the Boston Pops national attention and a gold record when they recorded it in 1935.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.



## Harry Ellis Dickson

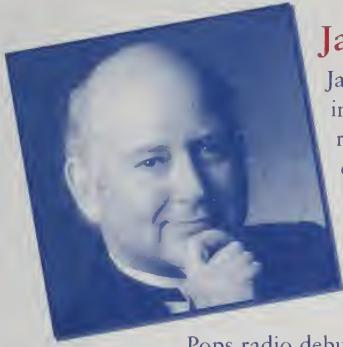
Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and Music Director Laureate of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Born in Cambridge, Massachusetts, and raised in Somerville, he graduated from Somerville High School and the New England Conservatory of Music and studied

violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Mr. Dickson's current season has included Holiday Pops concerts and a Boston Classical Orchestra concert featuring Boston Symphony principals Jacques Zoon, flute, and Ann Hobson Pilot, harp, as soloists. As a guest conductor, Mr. Dickson has conducted Pops concerts throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a July 4, 1998, concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; Pops concerts with the San Francisco Symphony; holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England. Last summer he shared the podium with Keith Lockhart for the "Pops by the Sea" concert in Hyannis. At the 1998 "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and, most recently, an autobiography entitled *Beating Time, A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



## James Orent

James Orent has performed as a conductor and violinist in music ranging from symphonic, ballet, and opera, to rock, film and commercial recordings. He made his conducting debut at eighteen with Stravinsky's *Symphony of Psalms*. Since 1997 Mr. Orent has led fourteen Boston Pops concerts in four states with guest artists including New Hampshire Governor Jeanne Shaheen, Providence Mayor Vincent Cianci, and former Miss America Susan Powell. He made his Boston

Pops radio debut in June 1999 and his national television debut that fall, conducting Boston Pops members for a combined live audience of 60,000 international dignitaries and spectators at the Ryder Cup Matches official ceremonies. The March 2000 Celtic Tour was his twelfth as cover conductor for Keith Lockhart; these tours have taken him throughout the United States and to Canada, Japan, and Korea. James Orent was interim music director for the Greater Boston Youth Symphony Orchestras' 1999 summer program; he has made three Boston Festival Pops appearances at the Hynes Convention Center. He is music director for the Scottish Rite Masons' Millennium Celebration at the Museum of Our National Heritage, a gala concert to be videotaped for an inspirational documentary simulcast to 33,000 members across the eastern U.S. Next season Mr. Orent will make his debut as guest conductor of the Indian Hill Symphony Orchestra. His recent appearances include the Pro Arte and Newbury chamber orchestras, INTELEC, ASPENWORLD, and CPCU Pops, MIT's IAP Symphony master class, and Westwood's Music in the Schools program. Since 1987 he has performed as a violinist in the Boston Pops Esplanade Orchestra and a substitute extra player with Boston Symphony and Boston Pops orchestras. Mr. Orent won his Buffalo Philharmonic Orchestra audition by unanimous decision in the semifinal round and earned the first NEA/Martha Baird Rockefeller Fund residency as Affiliate Artists Conducting Assistant with the Erie Philharmonic. He has served as music director of the Erie Ballet, Holyoke Orchestra, and Amherst Contemporary Music Ensemble; guest conductor with the Spokane Symphony and Hartford Ballet; assistant conductor of the New Hampshire Symphony, the Leonard Bernstein Festival, and the Springfield (Massachusetts) Symphony; a score reader for PBS; and guest conductor with college, conservatory, and youth orchestras. Flying and skydiving are lifelong interests. Keith Lockhart drew upon Mr. Orent's airline and barnstorming experience during Hurricane Fran, when Mr. Orent flew Celtic musicians from New York to northern Maine directly through the storm for Mr. Lockhart's wedding to Lucia Lin. James Orent holds both the Airline Transport Pilot Certificate and the United States Parachute Association's Advanced Skydiver License and is a member of "POPS," the Parachutists Over Phorty Society. Born in Boston, James M. Orent graduated from Amherst College, and studied conducting with Charles Bruck and Otto Werner Mueller, and at the Yale School of Music, and the Tanglewood Conducting Seminar. His violin teachers were Phillip Naegele (Marlboro Music) and the BSO's Stanley Benson. Mr. Orent's violin, a 1790 Helmer made in Prague, belonged to Arthur Fiedler's father.



THE BOSTON POPS  
ESPLANADE  
ORCHESTRA

KEITH LOCKHART  
*Conductor*

*Julian and Eunice Cohen  
Boston Pops Conductor's Chair,  
fully funded in perpetuity*

JOHN WILLIAMS  
*Laureate Conductor*

HARRY ELLIS DICKSON  
*Associate Conductor Laureate*

First Violins

Joseph Scheer  
Michael Rosenbloom  
Lisa Crockett  
Kristina Nilsson  
Gregory Vitale  
Maynard Goldman  
Sandra Kott  
Sharon Leventhal  
Dianne Pettipaw  
Cynthia Cummings  
Gerald Mordis  
James Orent  
Paul MacDowell  
Melissa Howe  
Stacey Alden  
Liana Zaretsky

Second Violins

Clayton Hoener  
Jennifer Elowitch  
Susan Shipley  
Sarah Roth  
Colin Davis  
Pattison Story  
Dorothy Han  
Julie Leven  
Anita Brooker

Kay Knudsen  
Rebecca Katsenes  
Danielle Maddon

Violas

Kenneth Stalberg  
Jean Haig  
Anne Black  
Emily Bruell  
Donna Jerome  
David Feltner  
Barbara Wright  
Lisa Suslowicz

Cellos

Ronald Lowry  
David Finch  
George Seaman  
Theresa Borsodi  
Andrew Mark  
William Rounds  
Toni Rapier  
Kevin Crudder

Basses

Robert Caplin  
Barry Boettger  
Joseph Holt  
Gregory Koeller  
Elizabeth Foulser  
Prentice Pilot  
Mark Henry

Flutes

Marianne Gedigian  
Ann Bobo

Piccolo

Iva Milch

Oboes

Laura Ahlbeck  
Frank Charnley

English Horn

Barbara LaFitte

Clarinets

Ian Greitzer  
Aline Benoit

Bass Clarinet

Edward Avedisian

Bassoons

Ronald Haroutunian  
Donald Bravo

Contrabassoon

Ruth Waterhouse

Horns

Kevin Owen  
Richard Menaul  
Nona Gainsforth  
Thomas Haunton  
Richard Greenfield

Trumpets

Bruce Hall  
Gregory Whitaker  
Dennis Alves  
Steven Emery

Trombones

Darren Acosta  
James Nova  
Mark Cantrell

Tuba

Gary Ofenloch

Timpani

Everett Beale

Percussion

Fred Buda  
Don Anderson  
Neil Grover  
Patrick Hollenbeck

Harp

Susan Robinson

Piano

Bob Winter

Librarians

Marshall Burlingame  
William Shisler  
John Perkel

Personnel Managers

Lynn G. Larsen  
Bruce M. Creditor

Stage Manager

Cleveland Morrison